Love for Nature in Jane Andrews' short Stories: An Ecostylistic Study

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Abstract

Love is a beautiful and complex concept that can have many different forms. One of its forms is love of nature. This love of nature stems from a fundamental understanding of our place within the ecosystem. We as human beings see nature as a good source for healing ourselves and recharge our energy. The aim of the current study is to investigate this concept in two short stories selected from Anderws' book The Stories Mother Nature Told Her Children from an ecostylistic perspective. It also aims to make a contribution to the domains of ecology and stylistics by demonstrating how stylistic choices can be used to transmit a certain viewpoint about love of nature. The data are analyzed according to Stibbe (2015). The analysis reveals that the writer was able to depict the natural and human worlds as being intimately entwined due to the wealth of lexical resources. Moreover, a variety of stylistic devices are effectively employed to reflect the concept of love for nature in the data under scrutiny.

Keywords: ecolinguistics, ecostylistics, Jane Andrew, *The Stories Mother Nature Told Her Children*

حب الطبيعة في قصص أندرو: دراسة بيئية اسلوبية

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المستخلص:

يعد الحب مفهوم جميل ومعقد ويمكن أن يكون له أشكال عديدة ومختلفة. ومن أشكاله حب الطبيعة. ينبع حب الطبيعة من الفهم الأساسي لمكانتنا داخل النظام البيئي. نحن كبشر نرى الطبيعة كمصدر جيد لراحتنا النفسية وتجدد طاقتنا. تهدف الدراسة الحالية إلى التحقق من هذا المفهوم في قصتين قصيرتين مختارتين من كتاب أندروز "قصص الطبيعة الأم لأطفالها" من منظور أسلوبي بيئي. ويهدف أيضًا إلى المساهمة في مجالات البيئة والأسلوبية من خلال إظهار كيفية استخدام الاختيارات الأسلوبية لنقل وجهة نظر معينة حول حب الطبيعة. ويتم تحليل البيانات وفقا لنظرية ستيبب (٢٠١٥)

يكشف التحليل أن الكاتب كان قادرًا على تصوير العالمين الطبيعي والإنساني على أنهما مترابطان بشكل وثيق بسبب ثروة الموارد المعجمية. علاوة على ذلك، تم استخدام مجموعة متنوعة من الادوات الأسلوبية بشكل فعال لتعكس مفهوم حب الطبيعة في البيانات قيد التحليل

الكلمات المفتاحية: علم اللغة البيئي، علم اللغة البيئي الاسلوبي، جين اندرو، قصص الطبيعة الام لأطفالها

1. Introduction

Nature creates wonderful images that can envelop us in their majesty. Many people have found endless inspiration in nature. Poets praise its beauty, scientists work to understand its mysteries, and artists, architects, and designers copy the design patterns of nature. A close examination of nature inspires and stimulates creativity and imagination. As a result, human beings love nature and treat it as a living creature that can interact with them. The current study aims to investigate this relationship between man and nature by encountering an ecostylistic analysis of some selected short stories. The study focuses the following questions; how love for nature is constructed linguistically in the selected stories? And how does Andrew employ ideology, metaphor, framing and stylistic choice to shape love for nature? The study is divided into two parts the first part is the theoretical part which introduces definitions of some basic terms and provides a concise assessment of some of the most important ecostylistic researches that have been published to date. It also identifies the research gap that underlies and inspires the current study.

The second part is the practical part which presents the methodology, the explanation and justification of the data selection process, and the precise technique used for data analysis. Finally, this part digs deeply into the data description and analysis. It also discusses the results of the analysis in the light of the selected model and ends with some conclusion.

2. Theoretical Framework
2.1 Key Words
2.1.1 Ecolinguistics

The term 'ecology' has been used to refer to the relation between different organisms and their environment. This concept focuses on the animals and plants and their environment and seems to neglect the presence of human beings and their active role in this interaction. The introduction of eco-words in the English language highlights the relationship between human existence and the natural environment. Eco-words illustrate the connection of human life, the physical environment, and the urgent needs between them. The ecological approach was first taken when Haugen (1972, p. 225) defined "language ecology'' as ''the study of interactions between any given language and its environment". Ecology includes interactions between people and other people, other creatures, and the natural environment. Therefore, language is important to the extent that it influences how people relate to one another, to other living things, and to their environment. To some extent, language may affect how we perceive the world, which in turn influences how we behave. As a result, language can motivate us to protect

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or to destroy (Wu, 2018). The interest in studying all the above-mentioned aspects is the main reason for the emergence of ecolinguistics. Ecolinguistics examines language to reveal the stories we believe, judges those stories philosophically, supports stories that contradict the ecological philosophy, and aids in searching for alternative stories to believe (Naess & Drengson, 2008). It looks at how language affects the interactions between humans and other species that support life in the natural environment. It shows how linguistics and environmental studies, or the study of the natural world, are related (Ahmed & Abdulmajeed, 2023). Ecolinguistics links the study of language with the natural world and the environment in either a biological or ecological meaning. This is done to gain a deeper understanding of how language influences human interactions with animals, plants, and the environment. Ecolinguistics looks at how intimately society and language are woven into the larger ecological systems that support all life on earth (Virdis, 2022). The emergence of ecolinguistics paved the way for the emergence of another related field which is ecostylistics. Ecostylistics is adopted as an approach to analyze the data under scrutiny in this study.

2.1.2 Ecostylistics

The ecolinguist and stylistician Andrew Goatly was the first to use the word "ecostylistics" and advocate an ecological shift in stylistic practice. He presented this new concept at the 30th International Conference of the Poetics and Linguistics Association (PALA), 2010 PALA which was held in Genoa, Italy, in July 2010 (Virdis,2022). In his presentation, he tries to answer the following question;" Whether ecological criticism and Romantic Ecology, as studied by Jonathan Bate (1991), could be expanded to become more linguistic in nature, that is, whether they could move towards an ecostylistics. Ecostylistics connects linguistics, ecology, and environmental studies in order to provide a close stylistic analysis of the "environment words" like "nature, "ecosystem", "environment", and "ecology" (Myerson and Rydin 1996: 37). Stylistic analysis is a method of intricately connecting linguistic form with interpretation via reader inference. Since stylistics offers explicit evidence in opposition to a particular explanation of text, the study of ecostylistics focuses on identifying how a text comes to represent a particular viewpoint by offering linguistic data that support or contradict those readings. Ecostylistics is a subdiscipline of stylistics that combines stylistic approaches with an interest in various types of surroundings. This interest might be textual, such as "How do texts create their landscapes, and what does that mean for readers?" but it can also be social and political (Virdis et al. 2021) cited in (Vermeulen, 2022. P.6).

Ecostylistics has been expanded in theory and practice to include the study of different media and text-types, and ecostylistic methodologies are gaining popularity globally. In place of an ecocritical, ecolinguistic, or discourse

analytical paradigm, new scholarly publications and conference presentations applying a stylistic methodology to landscape descriptions and environmental discourses are becoming more and more common, and ecostylistics is emerging as a legitimate field in and of itself (Virdis, 2022). To sum up, "ecostylistics can focus either (a) on the link between the linguistic representation of the physical environment and the style of a certain text, text-type, genre and/or author; (b) on the investigation and evaluation of (un)ecological linguistic patterns in texts, thus contributing to raising further awareness of global ecological concerns" (Zurru, 2017, p. 195).

2.2 Related Works

This section focusses on presenting some related studies about ecostylistics in general, as well as studies about ecostylistics in fiction.Virdis (2022) wrote the first book-length research that explores a selection of significant terminology in ecology from an ecostylistic perspective. It employs a transdisciplinary paradigm that integrates linguistics, ecology, and environmental studies to provide a close stylistic study of "marker words" or "environment words." Her study makes a useful and timely contribution to ecolinguistics, as well as an original and informative work in the ecostylistics of modern environment orientated publications. Her book is divided into two parts. The first part consists of two chapters. Chapter 1 presented the technique underlying the selection of texts investigated in the second part. It also provided the work's ecosophy, which plays a critical role in the theoretical and analytical components of her research. The author's emphasis on beneficial ecological discourse, as well as the necessity to compare findings, determines the criteria for selecting the texts. In the second part, the author explained the stylistic approach used in this study and illustrated the stylistic levels used by the analyses, which comprise syntax, lexis, and semantics. To sum up, Virdis analyzed the text with a focus on the ecology and the stylistic associated with it. She demonstrated that a text's sense is dependent on stylistic components, but that any given combination of elements can both produce and be exploited to stray from a standard.

Another study entitled Ambience and nature in travel writing: An ecostylistic study of The Old Patagonian Express and Eastward to Tartaryis was conducted by Hermosilla (2022). The study investigated descriptions of natural landscapes taken from two trip books. The purpose of the study is to examine how certain language choices in a given length of text work together to create an atmosphere of descriptive passages about natural landscapes in travel writing. The researcher adopted an eclectic model based on the conceptual metaphor theory and frame semantics to analyze the data. The study focused on how ambience can be derived from the authors' vocabulary choices, with a special emphasis on adjectives. Adjectives and adjectival structures have been shown to be efficient and beneficial

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ambience actors. This ecostylistic study concluded that both authors' powerful descriptive abilities establish a deep, intense, and interesting discussion with the reader. The rich depictions of nature have the same effect as an art fan viewing a painting at an exhibition. Both of these outstanding writers frequently invite the reader to see nature in new and different ways, always challenging them to find the hidden (but brilliant) intellectual analogies that underpin their natural descriptions.

Kluczewska (2022) analyzed The Issa Valley, a novel by Czesław Miłosz. The novel is a tribute to the beauty of Lithuanian nature as well as the world of childhood recollections. The study is an ecostylistic one that focuses on figuration and its imagistic potential in describing the landscape of Issa Vally. The researcher applied a mixed method to analyze the data which is partly based on Leech and Short's (2007) taxonomy of categories related to fiction research, namely (1) context, (2) lexicon, (3) syntax, and (4) figuration and mixed with an ecostylistic method proposed by Goatly (2017). Kluczewska (2022, p. 14) assumes that his study is cognitive in its core because he thinks that "nothing can exist in language that has not received a prior conceptual realization in the mind". The findings of the study revealed that the novel's poetic writing inscribes the ecological message, with the depiction of the countryside and its aura done by a variety of linguistic tools gathered from all levels of linguistic description.

Mohemed & Jaafar (2023) conduct a study in which they analyze some extracts from Amitav Ghosh's novel, The Hungry Tide, from an ecostylistic perspective. The primary goal of this study is to connect the importance of the environment and its challenges to existence, to discover ecological linguistic elements in literary works. It also aims to explain how the novel depicts the environment. The model adopted for the analysis is an eclectic model that is based on Systemic Functional Grammar (Halliday & Matthiessen, 2014) and Zurru's (2017) studyMohemed and Jaafar (2023) assert that ecostylistics can investigate the linguistic analysis of the environmental and ecological dimensions of literary and non-literary texts, as well as oral communication Subsequently, ecolinguistics and ecostylistics share similar interests in the linguistic construction of texts and discursive practices related to the environment and ecology, but ecostylistics is better equipped to analyze patterns in literary texts that ecolinguistics typically does not consider. The study concludes that diverse linguistic choices can result in a specific thinking style. However, the narrator's choices allow him to emphasize that non-human power as a crucial force that impacts individuals.

Most previous studies tackled the relationship between man and his surrounding as a negative relation in which a human being is a consumer or

an active destroyer of the nature. The current study introduces the interaction between man and nature as a positive interaction where human beings love and are very attached to nature. This study is conducted to examine the theme of love for nature in selected short stories from an ecostylistic perspect

3. Methodology of the Study

Stibbe (2015) ecolinguistic framework has been selected for analyzing data in this study and it is modified by the researcher by adding a stylistic choice for the purpose of analysis. Stibbe tries to build an analytical framework based on different linguistic theories. All these theories can be applied to investigate the language that surrounds us in daily life, identify patterns in that language, and locate hints to underlying stories. Stibbe (2015) states that ecolinguistic analysis can be advantageous in exposing the stories we live by, challenging them from an ecological standpoint, and looking for new stories that are required to prosper in the world we live in. These stories are significant because they affect people's thinking, and if they are widely shared throughout a culture, they may become the stories we live by and affect the dominant modes of thought in the entire society. The stories we live by require exposure, critical examination, and resistance if they are connected to injustice and environmental degradation because they are not instantly identifiable as stories Stibbe's "stories we live by" are not the ones we read or tell. "These stories exist behind and between the lines of the texts that surround us" (Stibbe, 2015, p.3)

Stibbe (2015) highlights eight forms of stories: ideology, framing, metaphor, evaluation, identity, conviction, erasure, and salience. The present study evaluated only three stories: ideology, faming and metaphor.

3.1 Ideology

Ideology is a social group's shared beliefs about how the world is, was, or will be. In ecological studies, we are not after whether ideology is accurate, but whether it inspires people to protect or destroy the ecosystems that sustain life. Ecolinguists genuinely evaluate whether an ideology is compatible with or contradicts their theories. Stibbe identifies three types of discourses according to the ideology they reflect;

3.1.1 Destructive discourses

A beneficial example of these discourses is economic discourse. Although economics discourses may not make any mention of nature, they nonetheless establish negative ties between people and nature. Language in these discourses is always used to encourage economic development which is the basic reason for harming nature (Halliday, 2001).

3.1.2 Ambivalent Discourses

This kind of discourses reflect human love for nature and at the same time It may carry within their lines some destructive ideologies. One type of ambivalent discourses is zoo discourse since it emphasizes conservation and a connection to nature while also isolating animals from their natural habitats and placing them in cages (Stibbe, 2015).

3.1.3 Beneficial Discourses

Ecolinguists try to search for other types of discourses in which they can reflect their ideology in protecting nature. These discourses are called by Stibbe beneficial discourses. The current study is concerned with this kind of discourse, beneficial discourse, since it investigates the concept of love for nature. The goal of analyzing beneficial discourses is to advocate them as positive alternatives to traditional ways of expressing tales about the world and aid in their spread.

3.2 Framing

A frame refers to a package of knowledge includes ideas, and behavior patterns, situation types such as memories, emotions, and values, factual and procedural knowledge'; it also encompasses "the structures of ideas we employ to comprehend the world" Stibbe (2015, p. 47). Framing happens simply when a trigger word is used to describe a certain area of life. It involves the transference of a story from one area of life to another. Frames could be beneficial or destructive. When a frame is beneficial, it reflects the positive interaction between human and nature. When it is destructive, the ecolinguist tries to detect problems with them from an ecological viewpoint and look for alternative stories that can inspire people to defend the ecosystems that support life. A frame could be negative or positive. Darnton and Kirk's (2011, p. 8) example of nation development elucidates the distinction between the two. They state that "undeveloped" nations are like backward children who can only grow up (develop) by following the lessons given by "adult" nations higher up the moral order". Positive framings, on the other hand are, "DEVELOPMENT IS FREEDOM and DEVELOPMENT IS RESPONSIBILITY".

3.3 Metaphor

Stibbe (2015) defines metaphor in relation to frame. He assumes that metaphor functions in the same way as framing, but it differs from framing in that the frame pertains to a particular and obviously distinct area of life, frequently one that we are already familiar with from our daily interaction. It is feasible to describe metaphor in a way that demonstrates how metaphors and frames are related to each other. According to metaphor and framing are cognitive issues since both of them rely on conceptualizing things. Since metaphor is cognitively considered as mapping from a source domain to a

target domain, "it is clear that what metaphor theorists refer to as a 'source domain' is actually consists of frames" (Sullivan 2013: 23) cited in Stibbe (2015, p. 64). Moreover, analyzing a metaphor entails determining the source frame and target domain, then determining which aspects of the source frame are translated onto the target domain (using textual cues). Then, it is possible to identify potential reasoning patterns that can result from the application of the metaphor and weigh the benefits and drawbacks of each (Stibbe, 2015).

3.4 Stylistic Choice

Texts are considerably more than the topics they cover. While creating a text, authors must make decisions about how to structure the information they want to introduce. Karlgren (2022) states that when authors write, they consider different aspects based on their own personal preference, the perceptions of the reader, and what readers are familiar with about other previous and similar works. They choose vocabularies and grammatical constructions from a list of options. The researchers look at these choices from two perspective: first as stylistic variances, or the difference between two ways to say the same idea. This difference is readily apparent on the surface, as seen in the selection of vocabulary items, syntactical construction types, and techniques to weave a text from its constituent parts. Second, the choice pertains to the level of textual and informational organization, where the author operates with minimal formal guidance, such as spelling, morphology, or syntax, which are taught in schools and explicitly mentioned in lexica, grammars, and writing rules. Karlgren (2022). In the present study, identifying the stylistic choice is based on these two perspectives.

4. Data Selection, Analysis and Discussion

The data selected for this study are two short stories taken from Andrews' book *The Stories Mother Nature Told Her Children*; The Story of the Amber Beads and The Talk of the Trees That Stand in the Village Street. Jane Andrews (1833–1887) is an American author and educator who is known for her contributions to children's literature. Her love of nature and her conviction about the value of early childhood education are evident in her writings. Her book The Stories Mother Nature Told Her Children has been praised for its innovative approach to children's literature, combining storytelling with education. Jane Andrews' work is considered pioneering in modern environmental education. Two extracts from each short story are chosen for the purpose of analysis in this study.

The Story of the Amber Beads

This story is a charming narrative that delves into the relationship between humans and the natural world, showing how the environment can shape and

influence the lives of individuals. The story's depiction of place, nature, and human relation to them reveal a fascinating exploration of environmental ethics and the delicate balance between human desires and ecological preservation.

Extract 1

You may think that Mother Nature, like the famous "old woman who lived in the better when you become acquainted with her, and learn how strong she is, and how active; how she can really be in fifty places at once, taking care of a sick tree, or a just born; and, at the same time, building underground palaces, guiding the steps of little travellers setting out on long journeys, and sweeping, dusting, and arranging her great house,—the earth. And all the while, in the midst of her patient and never-ending work, she will tell us the most charming and marvelous stories of ages ago when she was young, or of the treasures that lie hidden in the most distant and secret closets of her palace; just such stories as you all like so well to hear your mother tell when you gather round her in the twilight.

Analysis

Ideology

This extract is the beginning of the story. The author begins with the pronoun "you" to attract the attention of the reader and place him as a direct participant in the setting. The extract is a beneficial discourse that reflects the interaction between man and nature. The author talks about the environment and the plants just as human beings showing how nature can take care of all plants at the same time, moving from one place to another "how she can really be in fifty places at once". In beneficial discourses, as stated by Stibbe (2015), what matters is how closely the ideologies adhere to the analyst's theory, such as whether they respect human and other species' lives and well-being. It is very clear that species' lives, especially plants, are highly respected in this extract. The author treats them as animate creatures referring to them as sick trees, baby flowers and little travelers. The extract underlies the ideology that nature is the first and the most career of the environment and all other species.

Framing

The words 'old woman', 'strong', 'active', 'taking care', 'patient' and 'mother' trigger a frame of love and care, which is a positive frame that depicts nature as responsible enough to take care of herself and all the surroundings. This frame has two elements. The first one is the care that we demonstrate to nature which is the source frame and it is represented in these lines "building underground palaces, guiding the steps of little travelers setting out on long journeys, and sweeping, dusting, and arranging her great house—the earth".

The second element, the target domain, is the treasure we receive from her as a reward for this care "the treasures that lie hidden in the most distant and secret closets of her pala". These two elements have a positive relationship; the more we care for nature, the more she will provide.

Metaphor

As previously mentioned, the extract represents a beneficial discourse that highlights the positive relationship between man and nature. Such discourse may be useful in illustrating how to interact with nature in a close, respectful, and non-destructive way. This extract employs concrete metaphors to refer to common plants and animals. The author uses similes when she describes nature as an old woman taking care of her children. Plants also are given human being characteristics through using like 'building', 'guiding', 'sweeping', 'dusting' and 'arranging.' The plants are actively represented by being given the roles of actor and sensor in sentences. They are also presented as worthy of consideration in their own right rather than as metaphors for something else. By doing so, the author uses personification as a type of metaphor in which "Inanimate objects, animated non-humans, or abstract attributes are given human characteristics" (Wales, 2014, p. 220). Personification appears once again in this extract by using the pronouns 'her' and 'she' to refer to nature.

Stylistic Choice

The stylistic choice used by the author is very successful. He intended to address the reader directly by using the pronoun you. This immerses the reader immediately into the story and conveys a feeling of urgency and the significance of the unknown to the reader. The author in his narration moves from the past tense to the present and then ends with the future (lived, she is, will tell) to highlight the continuation of nature giving.

Extract 2

But what puzzled Jeanie was, how the bees and mosses came inside of it. Should you like to know? If you would, that is one of Mother Nature's stories, and she will gladly tell it. Hear what she answers to our questions: - "I remember a time, long, long before you were born, —long, even, before any men were living upon the earth; then these Scotch Highlands, as you call them, where little Jeanie lives, were covered with forests. There were oaks, poplars, beeches, and pines; and among them one kind of pine, tall and stately, from which a shining yellow gum flowed, just as you have seen little drops of sticky gum exude from our own pine-trees. This beautiful yellow gum was fragrant; and, as the thousands of little insects fluttered about it in the warm sunshine, they were attracted by its pleasant odor, —perhaps, too, by its taste, —and once alighted upon it, they stuck fast, and could not get away; while the great yellow drops oozing out surrounded, and at last

covered, them entirely. So, too, wind-blown bits of moss, leaves, acorns, cones, and little sticks were soon securely imbedded in the fast-flowing gum; and, as time went by, it hardened and hardened more and more. And this is amber."

Analysis

Ideology
This extract is a conversation between the narrator and nature. Again, this conversation is a kind of beneficial discourse. The narrator is asking and nature is answering. He talks about Jeanie necklace which which belonged to her grandmother and recounts the story of this necklace. Jeanie is wondering how the bees and mosses come inside it. The author does not provide the answer immediately, instead he let the nature plays the role of the narrator to tell the story. Jeanie's grandfather brought an amber beaded necklace to her grandmother a long time ago and he had carved them himself from his lump of amber, taking great care to preserve the most beautiful insect or moss in each bead and thought. By describing a time "long, long before you were born" and "before any men were living upon the earth," the author places human existence within a larger, almost insignificant, timeline. This can reflect an ideology that emphasizes the transient nature of human life as compared to the enduring processes of the natural world.

Framing
The beads of amber in this extract trigger a temporal framing which involves shifts between different time periods, memories, or flashbacks that reveal some beautiful past events and leading up to the present moment, offering an insight into the characters' histories and their relationships with these memories. Though the necklace arises sweet memories in the mind of the grandfather, he didn't talk about these memories by himself. Instead, he forewords Jeanie's question to the nature since she is the only one that could be present everywhere and anytime in the past and present to talk about how this necklace is made, why it is made and how the insects come inside it. This image is portrayed in the last lines of the extract; So, too, wind-blown bits of moss, leaves, acorns, cones, and little sticks were soon securely imbedded in the fast-flowing gum; and, as time went by, it hardened and hardened more and more. And this is amber."

Metaphor
As it has been mentioned before, Stibbe (2015) analyses metaphor in relation to framing. The metaphor that is used here is related to life and growth. The amber beads themselves can be interpreted as a metaphor for nature's memory, representing ancient life forms and the passage of time. This metaphor highlights the relationship between past and present by

emphasizing the continuity and length of natural processes in comparison to human lifespans. The author describes the insect's development or their journey as a plant growing towards the light. Such analogy connects human experiences to natural processes, instilling a sense of belonging and dependency. It can also serve to remind readers of the inevitability and necessity of change, decay, and renewal in both human and ecological contexts. This helps the reader to understand ecological cycles and the similarities between human and natural growth.

Stylistic choice

Jenea is wondering about how Amber ended up along the beach. The narrator doesn't answer Jenea directly. Instead, he tells her that nature could answer this question better than him since she is aware of all her surroundings. The author uses the third-person which emphasizes the inner world of one character, the grandfather, inner world while maintaining narrative distance. This choice strikes a balance between intimacy and a broader understanding of the story's events. In doing so, the author deals with nature as a human being who can tell her stories and answer all questions related to her children (plants). Andrews used an indirect conversational style in this extract to show how the amber ended up along the beach.

Also, using descriptive language to describe the beads' appearance, along with a metaphor, might result in a fascinating image that emphasises the character's link to their heritage.

The Talk of the Trees That Stand in the Village Street

The story explores the idea that nature observes and records the events and changes in human society. The trees, standing for decades or even centuries, have seen the village grow and transform, and their conversations reflect this continuity. The story is based on the discussions among trees in a village. Their chats reveal the history and secrets of the community in that village.

Extract 1

Through the silence there is a little murmur, like a low song. It is the song of the trees: each has its own voice, which may be known from all others by the ear that has learned how to listen. …There my leaves shelter him like a roof from rain and from sunshine. I rock the cradle when the father and mother are away and the little ones cry, and in my softest tone I sing to them; yet they are never quite satisfied with me, but beat their wings, and stretch out their heads, and cannot be happy until they hear their father.

"The squirrel, who lives in the hole where the two great branches part, hears what I say, and curls up his tail, while he turns his bright eyes towards the swinging nest which he can never reach."

Analysis

Ideology

In this extract, the conversations of the trees emphasise the interwoven relationship between the community's health and happiness and the well-being of nature in the silence, there is a murmur (talks of the trees) that can be heard by a good listener (Man). By giving the trees, a voice, Andrews challenges anthropocentric ideologies, which highlight human perspectives and interests over those of the natural world. The trees are portrayed as integral to the life of the village which advocates a harmonious coexistence between humans and nature. This perspective reflects an ideology that emphasizes sustainability and the interdependence between plants, animals and human beings. Nature is presented as a moral guide. The trees are depicted as offering wisdom or moral guidance. This suggests an ideology that sees nature as a source of ethical and spiritual insight.

Framing

The talk of the trees triggers a frame of empathy and connection. The way the trees interact with the village street points to a symbiotic relationship in which the trees' existence is essential to the identity of the village. Framing in this extract employs a combination of narrative perspective and symbolic representations. This framing strategy influences readers' perceptions of the trees and their significance in the town, encouraging messages about environmental awareness, interconnection, and the value of preserving the natural and cultural heritage of the area. By doing so, the author encourages the readers to view nature as an active and vital part of human life, deserving respect and care.

Metaphor

The dialogues among the trees, create a dynamic and engaging narrative. The author refers to the trees metaphorically by giving them human qualities (talking). Each tree talks about her role in the village. One of the trees calls herself a guardian that protects and takes care of the little birds when their father or mother is away "I rock the cradle when the father and mother are away. The author also uses personification when she describes the birds crying: " the little ones cry. Symbolism is also present in the extract when she used trees as a symbol for life, growth and continuity. Andrew presents the older trees as wise and knowledgeable, while younger trees are curious and learning. This mirrors the human society within the village, where elders pass down wisdom to younger generations.

Stylistic choice

The narrative in the extract is set up as a series of conversations between the trees. The conversations between each tree disclose various facets of the

village's past and customs. Thanks to this structure, the reader may piece together the bigger story from disparate but intricately linked points of view. The author uses descriptive language to create a vivid picture of the village street and the trees. For instance, using terms like " a little murmur " and " softest tone " conjures up a clear and powerful picture of the trees. Moreover, one can feel a melancholic tone in the narrative which evokes a sense of peace and tranquility as well as a deep respect for nature. By describing the trees and their surroundings with soft and calming language, Andrews' word choices add much to the atmosphere.

Extract 2

"A little flaxen-haired girl sat on the broad doorstep at my feet, and caught the canker-worms in her white apron. She liked to see them hump up their backs, and measure off the inches of her white checked apron with their little green bodies. And I, although I liked them well enough at first, was not sorry to lose them when they went. I heard the child's mother telling her that they had come down to make for themselves beds in the earth, where they would sleep until the early spring, and wake to find themselves grown into moths just like their mothers, who climbed up the tree to lay eggs. We shall see when next spring comes if that is so. Now, since they went, I have done my best to refresh my leaves, and keep young and happy; and here are my sweet blossoms to prove that I have yet within me vigorous life."

The elm-tree heard what the linden sung, and said, "Very true, very true. I, too, have suffered from the canker-worms; but I have yet leaves enough left for a beautiful shade, and the poor crawling things must surely eat something." And the elm bowed gracefully to the linden, out of sympathy for him.

Ideology

The passage reflects an ideology of harmony and coexistence with nature. The little girl's interaction with the canker worms is portrayed as a simple, innocent activity. Her curiosity and acceptance of the worms' presence signify a natural harmony between humans and other living creatures. This suggests a worldview that values living in balance with nature and appreciating its small wonders. The interaction between the linden and elm-trees conveys mutual respect and acknowledgment. The passage also emphasizes the cycles of life, such as the canker worms transforming into moths and the trees renewing their leaves and blossoms. Andrews refers to the elm suffering from the canker worms, but at the same time emphasizes its remaining beauty and shade. This ideology values resilience and the ability to recover and thrive despite challenges and difficulties, highlighting the strength and renewal inherent in nature.

Framing

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The reflected ideologies in this extract trigger a frame of dependence and integration in nature where all livings eed, complement and accept each other. The elm's sympathetic response to the linden and its gracefulness reflects the mutual respect and empathy. This framing encourages readers to see the natural world as interconnected, where mutual support and understanding are important values. The narrative frames the natural world as a community when the author presents the trees acknowledging and supporting each other. The elm tree's statement that "the poor crawling things must eat something" reflects an acceptance of natural imperfections and the inevitability of life's challenges. This perspective acknowledges that all creatures have a role in the ecosystem, even those that may cause harm or discomfort. This framing suggests that all the living things should coexist with the complexities of nature and accept its imperfections as part of the larger balance of life.

Metaphor

The passage employs metaphor to explore themes of transformation, growth, and the passage of time. The transformation of the worms into moths serves as a metaphor for growth and change, reflecting broader themes of transformation in nature. The worms "hump up their backs" and "measure off the inches" of the apron, indicates how life progresses in small, incremental steps. Just as the worms measure the apron inch by inch, people grow and change gradually over time.

The worms making "beds in the earth" where they will sleep until spring is a metaphor for hibernation or dormancy, a period of rest and preparation for future growth. It can also symbolize death and rebirth, as the worms bury themselves only to be transformed. This metaphor extends to the cyclical nature of life, suggesting that periods of inactivity or retreat (like winter) are necessary for renewal and transformation.

Stylistic Choice

Andrews employs a range of stylistic choices that highlight the beauty and wisdom of nature. She creates a narrative that is both poetic and profound. The lyrical and flowing narrative style, with a rhythmic quality enhances the poetic feel of the story, making it more engaging and memorable for the reader. The fluidity of the writing reflects the natural, effortless beauty of the trees themselves. The use of descriptive language ("flaxen-haired girl," "little green bodies," "sweet blossoms") helps to create a vivid and engaging narrative that draws the reader into the natural world being described. Andrews shifts between the human narrator and the voices of the trees. This alternating viewpoint provides an understanding of the village street and its significance, conveying a sense of peaceful coexistence with nature.

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5. Conclusion

The ecostylistic analysis of the two stories reached the following conclusions:

Jane Andrew's two short stories present a powerful ecocritical perspective on the relationship between humans and their natural environment. The narrative explores the personification of nature, specifically nature as a mother that takes care of all the surroundings and the trees that populate the village street, to shed light on the complex and often fraught interactions between human society and the non-human world.

To answer the first question of the study how love for nature is constructed linguistically in the selected stories? Andrew constructs the love for nature through a combination of ideological positioning, framing strategies, metaphorical personification, and stylistic choices. She uses these devices that are called stories by Stibbe (2015) to direct the readers' cognitive attention towards nature's agency.

To answer the second question how does Andrew employ ideology, metaphor, framing and stylistic choice to shape love for nature? the ideologies revealed in the stories emphasize harmony with nature, respect for natural processes and mutual empathy. Also, the framing techniques encourage readers to appreciate the complexity and beauty of the natural world and to adopt a respectful and caring attitude towards nature instead of being a destroyer of nature.

The ecostylistic analysis of the stories highlights how metaphorical language and stylistic choices work together to foster a deeper ecological awareness and connection. The personification of Mother Nature as a nurturing, active, and wise entity serves to humanize the natural world, encouraging readers to respect, protect, and engage with the environment in a meaningful way.

The trees' enduring and watchful presence in the village suggests that they play a crucial role in maintaining the integrity and continuity of the community.

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